

**"Relation between the architecture of the 20th century and architectural visions in science-fiction movies" - summary of the doctoral dissertation.**

The primary aim of the dissertation, is to present science-fiction cinematography as a medium conveying architectural ideas. The work has been divided into three main sections.

The first one examines how cinematography relates to the architectural ideas of modernity and modernism; the author distinguishes 4 key periods for the discussed issue. After the birth of the science fiction film, the fascination with modern construction technologies is manifested in visions of spectacular transport infrastructure and glass halls similar to the "Gallery of Machines". Artists, however, gradually begin to lose faith in architectural progress. During the period of German expressionism, crystal glass structures resembling Taut's designs, will be presented as a source of moral evil, and the builders of modern cities will be compared to the constructors of the Tower of Babel. However, the situation will change quickly; before the Second World War, societies tired of the tense political situation and economic crisis will be comforted by utopian films based on the idealistic postulates of the international-style architects. However, when the post-war expansion of modernism becomes a reality, filmmakers will begin to understand that the new style also has many disadvantages, and that their views will be manifested in various architectural metaphors. The author of the study notes that the periods of fascination and criticism of modernist architecture alternated in the history of science-fiction cinematography.

The second section describes transformations of the basic postulates of modernists. When societies undergo significant changes after the Second World War and the need to provide decent living conditions for the lower classes is no longer a priority, the world of architecture will turn to new ideas.

The spectacular ecological disasters of the 1950s and 1960s will make the architects focus on completely new themes. Buckminster Fuller will create a spectacular vision of Manhattan-covering dome and inspire the authors of "Logan's Run". "Biosphere 2" will analyse space ecosystems similar to those seen in "Silent Running".

In addition, architects will gain interest in the symbolism of the buildings they design; ascetic neo-modernist forms will convey metaphorical meanings. These meanings will be also explored by directors, who will look for a way to build religious parallels in their works.

A different group of architects will focus on artistic research, trying to create works that evoke strong emotions. They will use not only scenographic aesthetics developed in the period of German Expressionism, but also the biomechanical works of H. R. Giger or the visions of cyberspace from the movie "Tron".

The three trends described in the chapter - ecological, symbolic and expressive - seem to effectively oppose the basic ideas of classical modernism.

The last section describes, how the basic postmodern postulates are implemented in the world of architecture and cinema.

In Kamp trend architects and filmmakers will intentionally use bad taste to shock the public. The viewers may ironically perceive both "Barbarella" and Charles Moore's architecture.

The rebellion against capitalism and mass, unified production becomes the basis of the steampunk aesthetic, which has its roots in science fiction genre.

Space operas, such as "Star Wars" or "Dune" present extremely diverse scenographical visions, implementing the postulates of architectural regionalism.

What's more, "tech noir" movies will be inspired by both film noir and science fiction. In these visions futuristic cities will include both stunning megastructures and nineteenth-century tenement houses.

Summarizing the chapter, the author of the study shows each of the four described trends as a manifestation of a specific postmodern postulate.

The whole study proves that science-fiction cinematography in fact transmits architectural ideas. Architecture can be understood much better by placing it in a socio-cultural context.